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Reed Organ Stop-Action.

THIS improvement relates more particularly to the devices and their connections for operating the mutes and octave couplers, to enable those skilled in the art to which it pertains to construct and use the same, and is applicable to all the modern styles of reed organs now in the market. There is no change in the general construction of the valves, reeds, mutes, and swells, the improvement looking more to a simplification of the adjustments, a more ready access to the parts, and a more positive action and control of them. The first improvement is in adding to the stop-spindles the modulator-blocks E², which are so arranged and adjusted with relation to the bell-cranks, F, &c., that the pull of a single stop shall give a full note on F, or of two stops in succession on another a half and full tone, or of three stops drawn in succession over the third three tones shall be successively established; or a single stop placed common to two separate bell-cranks and provided with an adjustable modulator-block varying in height over the respective cranks will give forth a modified or compound tone, this variety in tone being obtained from any of the reed organs now in use, without any change in reeds, mutes, or swells, simply by adding the rocker-bar and its complements of bell-cranks.

The second improvement consists in so arranging the pull-stop frame and stops with relation to the operating mechanism that the frame, with its stops, is free to be lifted and set aside without disturbing any of the connections. This will be apparent to an expert without any further explanation.

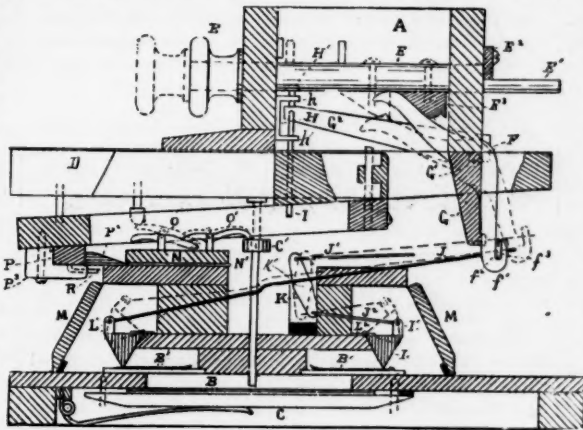
The third improvement is a new form and arrangement of the rocker-bar, together with a change of its position as usually obtained in reed organs. The bar G is of triangular section, hanging upon trunnions or bearings G', and has sunken upon its top face, in length according to the number of stops to be operated, a groove of such depth and form as will receive the fulcrum-pins f of the bell-cranks F, F', and F². It is also notched out across its entire upper surface at such points as will also be determined by the stops to be used, to receive the bell-cranks F, F' and F². It is also provided with a strip on the lower edge of its rear face, this strip being left uncut, partially cut or entirely cut away at places which correspond vertically with the top notches; or short blocks or pins may be used instead of the strip, which is intended to be used for the purpose of limiting the drop of the mutes L. The rocker-bar is provided with the usual rocker-bar arm or lever, G²; but to make all the movements positive, there is added in the stop-frame, in connection with the rocker-arm, a clamp-piece, H, having arms h h'. Through the upper arm, h, runs a set-screw, H', which limits the rise of the arm G² according to its adjustment; and the limit of the pull down of the arm G² may be regulated in the same way by a set-screw in the arm h', or by blocking up on the same.

The fourth improvement consists in the use of the bell-cranks, F, F', and F², already described, having fulcrum-pins f, and bifurcated gripe ends f', and set loosely in the notches provided for them in the rocker-bar, and vibrate on their fulcrum-pins f, which lie in the groove of the bar. The bell-cranks may be made of metal or of wood. Preference is given to the latter. The drawing out of the stops E, bringing the modulator-blocks E² in contact with the upper arm or arms of the bell-cranks, depresses the same to a greater or less extent, according to the proportions existing between the same. This throws the lower leg or gripe end away from the rocker-bar, and, through the connecting rods J J', and J² and the equal or unequal ended lever K, opens the mutes to the desired extent. To facilitate the adjustment of the mutes, the ends of the connections J or J' where they enter the gripe end f of the bell-cranks, are threaded, and a hard sole-leather or equivalent nut or washer, A, being placed in the pocket A thereof, it is screwed on until the rod J or J' is drawn taut between the mutes, arm L', and the bell-cranks, the whole arrangement being such that there can be no loose joints or lost motion, the action becoming positive in all respects.

When the stop is drawn out the position of the modulator-

block with relation to the bell-crank is such that there is no tendency to disturb the position, the pull remaining in place until purposely moved. Instead of the usual link and eye connection with the arm or post L' of the mute L, use is made of a wooden post, L', and the ends of the connecting-rods J and J², being threaded, they are screwed into the posts, and then bent at right-angles therewith, to connect with the gripe f or the equal or unequal ended lever K.

The fifth improvement is in the manipulation of the octave coupler table N. The coupler-table, as is usual, is hinged to the top of the wind-chest, the gate or radial bar P being mounted in front of the same, and having the raising inclines or wedges P² P³ just entered underneath the loose edge of



REED ORGAN STOP-ACTION.

the table N, and is operated, as already described, by the rod R.

On Prevention of Fires in Theatres.

By C. JOHN HEXAMER.

[Continued.]

THE ingenious device of Hofman combines an automatic wire drop-curtain, and automatic smoke flue and an automatic fire-alarm. This device will act without the aid of a single hand, being entirely automatic. It consists of a safety-rope, which runs on pulleys over the principal and most dangerous parts of the stage. This rope is prepared so as to be the most combustible substance on the stage. In case of fire it will therefore ignite and burn off almost instantly. Has this moment arrived, a heavy weight held by the safety-rope falls. This weight being connected with the machinery of the curtain by a lever, the lever is raised, the machinery set in motion, and the curtain lowered. Not, however, with a sudden fall, which might damage it, but steadily.

The falling of the heavy weight at the same time opens the valve of the large smoke flue contained in the roof of the stage, whereby the smoke and heat of the fire is kept on the stage and taken out of the flue, thus giving the audience time to leave the theatre quietly and orderly, without being threatened by smoke or heat. The same moment the above takes place the fall of the weight sets a fire-alarm in motion, and the fire department is notified.

We have now seen the different devices for getting rid of that greatest danger to audiences—smoke—and can now compare their relative values. The first would be very simple, but in the time required for the firemen to arrive and break in the glass of the skylight, the audience might be suffocated.

The second is an excellent patent, its only objection being, as before stated, its want of automatism.

The third, to the author, seems undoubtedly the best, for in case of fire, the men having it in charge should neglect to open the valve it would act automatically, not to speak of the immense value of the automatic wire drop-curtain and fire-alarm.

The writer has frequently noticed the time required by audi-

ences to vacate theatres, and out of numerous experiments finds it takes from 3½ to 11 minutes for a theatre to be entirely emptied. But this time is protracted indefinitely in case of a panic. It has been found that in cases where audiences had ample time to vacate theatres many were killed, although not prevented from escaping by the smoke.

This is explained by the jamming of crowds in corridors. A mass of people may best be compared with a number of logs floating down stream, which at some point, by their mutual pressure, form arches across it, thus becoming wedged fast. In the same manner persons form arches across corridors, which are sometimes broken, only to be formed again.

This, the cause of many deaths, may be remedied by making the walls of corridors inclined toward each other, being narrowest in the theatre and widening toward the exit doors, as it is impossible for logs to jam in a widening watercourse.

There should be outlets from each gallery or floor separate and distinct from every other outlet, so that a crowd from one gallery cannot precipitate itself upon a crowd from another floor that is struggling to get out.

A matter still sometimes neglected is that all doors should open outward; the people of the fourth gallery at the recent Vienna fire, for example, were hindered from flight by the doors opening inward.

Most theatres have a sufficient number of exits, but in order to save doorkeepers most of them are locked; some, not being satisfied with locking them, even nail and bolt them shut.

Corridors are also frequently too narrow; these should never be less than eight feet broad, which would allow, at most, but five persons abreast.

Another outrage to humanity are high galleries. In American theatres there are never more than three, but in Europe they have as many as five.

Law should forbid the erection of more than two galleries, i. e., a "balcony" and "family circle."

The horrors of theatre fires are always increased by the total darkness which envelopes audiences a short time after commencement of the fire.

This is frequently caused by the explosion of gas on the stage. To obviate this, all theatres should separate the system of lighting the auditorium from that of lighting the stage.

After years of hard work, the authorities of Vienna succeeded in compelling managers to have oil lamps in corridors. The order was complied with, but, as was seen by the late catastrophe, these were never lighted.

It has frequently been urged, especially by "insurance men," that the risk from fire would only be increased by the use of coal oil in these lamps. But it is not necessarily said that petroleum must be used, for any of the heavy oils (used long before coal oil was known) might be employed with advantage.

If these should be objected to, let it be remembered that festivals which outrival everything in history by their splendor, and that the plays of a Corneille and a Molière were first produced before the eyes of the then most powerful king of Europe, by the light of candles. Why should these, then, not satisfy us in the humble position of safety corridor lights?

Particular attention should be paid to the calamity at Carlruhe to 1847. By the inattention of one of the servants in lighting the gas the drapings of the Grand Ducal box caught fire. All parts of the house were crowded, over two thousand persons being present. The flames instantly spread to the balcony; every one tried to escape in the greatest hurry. The audience of the parquet, as well as that of the balcony, saved themselves, but the greatest confusion ensued in the higher galleries which were in a short time filled with smoke.

Of the four exits, but the one under which the fire broke out was open. Every one rushed to this exit and very soon it was jammed shut. The scenes following were indescribable: A few climbed or jumped from the galleries; others threw themselves out of the windows; many were crushed to death, and most were suffocated by the hot smoke.

In the narrow corridors people were lying in heaps. To this was added that immediately after the breaking out of the

fire the gas was turned off from the street and the building thrown into total darkness. The situation of the people, jammed fast in corridors, without light, enveloped in smoke, was frightful.

This catastrophe cost the lives of sixty-three persons, and over two hundred were terribly wounded.

As before mentioned, the theatre had four exits, but to save the expense of extra doorkeepers three of these had been closed for years, and not only locked, but nailed and boarded shut, and but few knew the existence of these extra exits.

One cause saved the lives of many—gas had not long ago been introduced and on this account many oil lamps had been retained to do duty in corridors. These lamps, which had been the objects of wit and sarcasm, saved the lives of hundreds.

We had at Vienna the counterpart of Carlsruhe, only in this case the lamps were not lighted or hundreds of unfortunate victims would have been saved.

It can, from this, be seen how necessary oil-lamps are and that in the deciding moment this precaution will save many lives.

Before concluding my remarks it may be well for me to give an example of a theatre, which was managed in the correct manner, which had many of the modern improvements, and which at the same time is the first case on record in which the entire audience of a burning theatre escaped in safety. On the 16th of April, of this year, during a performance of the farce, "Robert and Bertram," at the "Hoftheater" of Schwerin, the cry of fire was suddenly heard from one of the galleries. As no flames or smoke were perceived the audience remained seated, until the news came from the outside that the roof was burning. The Grand Duke, who was present, immediately addressed a few words to the audience and ordered the musicians to continue. The stage manager also assured the audience that there was no danger. But soon the wire-curtain had to be lowered, and now the audience left the theatre in the greatest order, especially the densely packed galleries were rapidly cleared, the audience escaping through the numerous exits, which were all open. For some time previous to the occurrence audiences had been instructed—by means of large placards hung up in the corridors—how to act in case of fire. The oil-lamps were all lighted, and the wire-curtain was in good working order, thus for the first time, practically illustrating its use. On account of these excellent arrangements it was possible for the whole audience to save itself, although many ladies and children were present. Here we then have an example to show how, with proper precautions, faithful employees—especially the man who let down the wire-curtain—and cool, collected conduct, an audience may be spared the dangers of a theatre-fire. The beautiful theatre burned down, also the large Concert Hall attached to it. But the only life lost in the event was that of a fireman who was buried under a falling wall, this occurring a considerable time after the audience had escaped.

The author hopes to have shown how theatres can be built, although not fire-proof, yet in a manner so as to give safety to audiences.

Theatres could and should be built so that the largest audiences could escape in safety.

Operatic, Choral, Orchestral, &c.

HOME.

A new symphony by Max Bruch will be produced in December by the Philharmonic Society, led by Theodore Thomas.

William McDonnell, of Lindsay, Ontario, has written an opera, entitled "The Fisherman's Daughter," which he hopes to produce in New York during the coming season.

The twelfth season of the Harlem Mendelssohn Union opened on Monday evening, September 25. Dr. Damrosch will continue as conductor of the society, and under his direction a course of three concerts will be given at Chickering Hall on December 18, February 19 and April 13. The programme of the coming season will include the following works, which will be rendered with the support of a full orchestra from the Symphony Society of New York: "The Flight of the Holy Family," Max Bruch; "The Childhood of Christ," Berlioz (first time in New York); "Walpurgis Night," Mendelssohn, and "Gallia," Gounod.

FOREIGN.

A ballet, called "La Mexicaine," is being performed at the Palace Théâtre, Paris.

The opera season in Copenhagen opened with "Lohengrin," followed by "Mignon."

Wagner's "Ring der Nibelungen" is to be given in Dantzic during the next month.

The composer Rabuteau, of Paris, has written a comic opera, "L'École des Paves."

M. Lemarié has written a new opera, which is to be performed at Rouen the forthcoming season.

"La Bonne Aventure," opera by Jonas, has been read and played over to the artists of the Renaissance.

The Haydn Musical Association of Baltimore has now com-

menced its rehearsals for the coming series of concerts which it hopes to give this winter.

Pittsburgh, Pa., will likely have a musical festival next year. The plans are in embryo as yet.

"King Arthur and his Round Table" has furnished the subject for a new three-act opera by M. Messenger, of Paris.

Albert Dietrich's opera, "Robin Hood," will be given for the first time during the forthcoming season in Dessau and Leipzig.

"Der Lustige Krieg" is to be brought out in French at the Paris Renaissance Théâtre under the title "La Guerre amusante."

M. Darcier will have an unpublished comic opera, entitled "La Nuit des Baisers," performed this winter at the Théâtre Français, Rouen.

Under the title, "Musique et Musiciens au XVIIIe Siècle," Jouckbloet and Land have brought out a work of considerable interest to the musician.

M. Delehelle, old prix de Rome, has written an opera, entitled "Don Spavento." It is to be represented the coming winter at the La Haye Théâtre.

The Cincinnati May Festival Association will give Berlioz's "Le Damnation of Faust," in 1884. Rehearsals for the performance of this important work will soon commence.

M. Serpette has just had performed at the Casino de Trouville an unpublished comédie-opérette in one act, entitled "La Princesse." Judic took the rôle of the *Princesse Diana*.

The inauguration of the new Théâtre des Arts, Rouen, will take place about the first of October. M. Pezzani is the impresario, and promises a good troupe, a good repertoire, and a capable orchestra.

At the recent Liege Festival the overture to the opera, "André Doria," was performed. It is the composition of Theodore Radoux, director of the Liege Conservatory. It was naturally well received.

The Padeloup concerts have been very successful at Bordeaux. The soloists much applauded are Hasselmans, harp; Marthe and Lejeune, violoncello; Malbernac, violin; Gillet, oboe and cor anglais; Reine, horn, &c.

Report says that Massenet is now assiduously working on two operas—one for the Opéra Comique, that will be represented next year; the other for the Grand Opéra, which will not be performed until the season 1884-5.

"Montalte" is a new grand opera in four acts, libretto by Ennery and Gallet, music by Massenet; a work Vaucorbeil hopes to open the Paris Opéra House with the season of 1883-84. Montalte is the name of the famous cardinal who became, later, Sixte-Quinte.

Le Théâtre Français, Rouen, opened on the 15th of the present month, and it will be devoted to the production of operettas. M. Collin, the impresario, has engaged M. Negri (who has been heard in New York), M. Manoury, from the Monnaie Théâtre, Brussels, &c.

At Brussels preparations are being made for the reopening of the Monnaie Théâtre. "Robert le Diable" is to be given previous to Massenet's "Herodiade;" then "Zauberflöte" and "Favorita." The two novelties of the season will be Delibes' "Jean de Nivelle" and Boito's "Mefistofele."

"Henry VIII." is the first work represented at the Paris Opéra, the action of which is supposed to take place in England. It will be ready for representation about January 15. It is almost certain that with "Henry VIII.," "Farandole" and "Tabarin," the Paris Opéra House will run its entire season.

Massenet recently performed in Waux-Hall, Brussels, an unpublished composition, entitled "Scènes de féerie." It is divided into four parts: "Cortège, Ballet, Apparition, Bacchanale." The "Apparition" is especially fine, and was encored. Massenet was present and received great ovations.

The favorable opinion of the *Roma*, of Naples, upon Enrico Sarric's opera, "Regina e Contadina," produced in Naples some little time ago, gains confirmation from practical musicians. The music is described as most charming and natural; and its composer is spoken of as a highly gifted and modest artist.

A new cantata composed by Dr. Cramer, organist of Leeds (England) Parish Church, is now completed, and will be submitted to the public during the autumn. The cantata, or "Dramatic Idyl," is an adaptation of Mrs. Hemans' poem, "The Bride of the Greek Isle," and will probably be performed in Leeds and other towns during the forthcoming musical season.

The Royal Victoria Coffee Hall, London, has already been opened for the coming season. The programme announces that Saturdays and Tuesdays will be devoted to variety entertainments of a high class, Mondays and Thursdays to operatic and ballad concerts, Wednesdays to public rehearsals of the new Victoria choir, already numbering 300 members,

and Fridays to temperance entertainments and popular lectures.

The Orpheus Singing Society, of Cincinnati, will give its concerts this winter under its newly-chosen director, H. Brockhoven.

Gounod's oratorio, "The Redemption," will likely be produced the forthcoming season by the Oratorio Society, under Dr. Damrosch's direction.

The Philharmonic orchestra of Utica, N. Y., has been enlarged for the coming season, and expects to show a great improvement on its past work.

The Oratorio Society of Rochester, N. Y., is in a thriving condition. Its concerts for the coming season are looked forward to with great pleasure by music-loving Rochesterians.

Philadelphia is to enjoy some concerts the coming winter in the Memorial Hall, in which the following-named artists will appear: Rafael Joseffy, Mrs. Osgood, Herr Remenyi, Oscar Steins, the baritone; Dr. Maas, the Boston pianist, and the Jacobsohn String Quartet, of Cincinnati.

M. Michaelis continues the publication of his "Chefs-d'œuvre Classique de l'Opéra Français." Two more numbers have appeared, Lully's "Isis" and Grétry's "Céphale et Procris," the former being arranged for voice and piano by De Lajarte, and the latter by M. Gevaert, a compatriot of Grétry.

At the recent inauguration of a memorial to Auguste Mariette in Boulogne, a cantata, written for the occasion by M. Vervoitte, was sung by a chorus of 1,000 voices under the composer's direction. The effect is described as most satisfactory, the Boulogne journals being unanimous in their praise of M. Vervoitte's work.

Meyer Lutz, of London, has completed a new comic opera in three acts, libretto by Robert Soutar. It is strictly a comic opera, as distinguished from an opera bouffe, and the libretto is said to be so far original that it is not based on any other opera or dramatic piece, though the subject is derived from a French story.

Federico Nicolao, of Palermo, intends to inaugurate in that city a series of popular concerts (one a month), the programmes to consist of vocal and instrumental pieces. The orchestra will number some seventy-two performers. He has decided to undertake this task, it is said, because of the low state of musical culture in Palermo.

According to custom, the Château d'Eau Theatre was recently opened for a brief season of popular opera, when the management revived a work now well nigh forgotten, which was popular enough more than half a century ago. "Masiello, ou le Pêcheur Napolitaine," an opera in four acts composed by Carafa, which was produced for the first time on December 27, 1827, some time before the better-known work on the same subject by Auber.

A series of operatic performances is announced at the Crystal Palace by the Royal English Operatic Opera Company, under the direction of Arthur Howell. "Maritana" has been given, with Rose Hersee as *Maritana*, and Helen Armstrong as *Lazarillo*. The troupe which also comprises Mmes. Blanche Cole and Siedl, Messrs. Packard, Lyall, Parkinson, Aynsley Cooke, Temple and others, will have a provincial tour in September, October and November next.

The programme of the fourth musical festival which took place in Dessau on September 16 and 17, included two important works: the "Weltgericht," an admirable but seldom heard oratorio by Friedrich Schneider, and Niels W. Gade's "Kreuzfahrern." The festival was under the direction of Hofcapellmeister Thiele, and the chorus consisted of the choral societies of Dessau, Cöthen and Bernburg, which had been rehearsing for some time previous.

A provincial society of composers has been formed in France under the name of "Association Départementale des Compositeurs," by Emile Pessard, who is the president. Prizes are offered for the following five compositions, for which only candidates living in the departments are eligible to compete: An overture in symphonic style, an organ piece to take at least six minutes in performance, a fantasia for military band, a concert waltz for piano, and the setting to music of a song by Dubreuil.

In the prospectus issued by the Sacred Harmonic Society, the following sentence occurs: "It is hoped an increased concert revenue will result from a careful study of the requirements of the times." Subsequently it is stated that "Sir Michael Costa has been communicated with, and it is confidently hoped that circumstances will admit of his accepting the invitation of the council to become conductor." How these two sentences can be brought to an agreement remains to be proved by future events, remembering Sir Michael Costa's avowed and steady determination not to conduct the works of other living composers.

The *Daily News* says that, though in active rehearsal, the new comic opera by Mr. Gilbert and Mr. Sullivan, which is destined to take the place of "Patience" at the Savoy Theatre, is not likely to be produced for many months to come.

That its story is based upon one of those whimsical paradoxes in which Mr. Gilbert delights, has already been stated. The chief source of its humor is the notion of a fairy, who, having married a mortal, becomes the mother of a son, whose mature manhood and manly proportions are found difficult to reconcile with the perpetual youth of his immortal mamma. The embarrassments and misunderstandings which arise from this position of affairs are aggravated by the predilection of the youth, whose name is Strephon, for a village maiden with the equally Arcadian name of Phillis; for Phillis is a ward in Chancery, whose misfortune is to have inspired a hopeless but devouring passion in the breast of the Lord Chancellor himself. The efforts of this functionary, who will be represented by George Grossmith, to determine all the bearings, legal and otherwise, of the position, in the event of his being unable to resist the inclination to marry a ward of the Court, are pushed to the utmost limits of extravagant drollery, in the form of solos, choruses, and concerted pieces.

The programme of the Festival of the Three Choirs, which will be held this year at Hereford, has been issued and the arrangements are now complete. The festival commences on Tuesday, September 12, Monday, the 11th, being occupied with the preliminary rehearsals. The principals are Mme. Albani, Anna Williams, Marian Fenna, Mme. Patey, Hilda Wilson, E. Lloyd, Mr. Fredericks, F. Boyle, F. King, and Mr. Santley. The festival opens with early service at the Cathedral, with a sermon by the Rev. Sir G. H. Cornwall, on behalf of the Clergymen's Widow and Orphan Society. In the afternoon the first oratorio will be given at the Cathedral—Mendelssohn's "Elijah"—and in the evening the first secular concert will take place at the Shire Hall. The programme of this concert includes Mrs. Meadows White's "Ode to the Passions." On Wednesday, Handel's "Judas Maccabeus," Beethoven Symphony No. 4, the 137th Psalm (Goetz), and Bach's Magnificat in D major. In the evening Mendelssohn's "St. Paul" is set down. On Thursday morning will be given the new oratorio, "Shunamite," by Dr. G. M. Garrett, conducted by the composer himself, with Beethoven's Mass in C, and a selection from Molique's "Abraham." A secular concert follows in the evening, and on Friday morning Handel's oratorio, the "Messiah," concludes the sacred music, a chamber concert in the evening winding up the festival at the Shire Hall.

The Artistic World.

AT HOME.

—A new Hungarian singer, Ilona Nemethy, has appeared at Koster & Bial's.

—New York will likely have the presence of Max Bruch, the composer, in November.

—John White, the organist, will give some recitals during the coming winter at Chickering Hall.

—The Remenyi Concert Company will have the coming season as prima donna Carrie E. Mason.

—The tenor of the Nilsson Concert Company will be Herr Bjorkstein, whom it is to be hoped will do justice to his name.

—Mme. Cottrelly will next week appear in the much talked-of opera, "La Princesse de Trebizonde." A good success is expected.

—S. E. Jacobsohn, the violinist, will remain in Cincinnati, but will have a school of his own. He should succeed, as he is an artist of great merit.

—T. P. Ryder, the Boston organist, will play at Tremont Temple, in Boston, at the entertainments given by the "Star" managers. He is a player of much popularity.

—Pauline Rossini is now in town. Her connection with Mapleson's Opera Troupe will be a source of pleasure to opera habitués.

—Marie Geistinger will appear next Monday at the Germania Theatre in Suppé's opera "Fatinitza." She assumes the rôle of *Wladimir*.

—Christine Nilsson will appear in this city at Steinway Hall the latter part of November. Her reception should be of the most cordial kind.

—A new member of D'Oyle Carte's Opera Troupe is a Mr. Rousby, a baritone of much talent. He has achieved much success in London.

—S. Liebling plays the piano in Boston next Tuesday at a concert of the Kellogg-Brignoli Concert Company given in the Boston Music Hall.

—A Mrs. Beecher will figure in Strakosch's English Opera Company. She will sing the rôle of the true and constant *Lucia* as one of her parts.

—Oliver King, the pianist, has been playing in Canada with the success that always greets him there. He is an excellent sight-reader and a good musician besides.

—Madeline Schiller will be one of the pianists at one of the concerts to be given this winter by the Philharmonic Club. Her playing is invariably refined and graceful.

—Pauline Canissa has reaped much praise for her excellent singing at Tony Pastor's theatre in "The Beautiful Galatea." She deserves to be heard under more favorable conditions.

—Victor Capoul, the lady-killing tenor is with us again. If we are to believe him, he never was in better voice since he took to the stage. But with all this emphatic assertion he is *passé-passé*.

—Rafael Joseffy will be heard the coming season in a number of fine concerts. There can be no doubt that he will be received with the same enthusiastic applause he has always had manifested toward him.

—Maud Morgan, the graceful harpist, will appear in the coming season in many concerts. She will play at Miss Thursby's first concert, and will, no doubt, be received with the same enthusiasm as in the past.

—Marie Aline Ferrier, an operatic singer who some years ago sang with success throughout Central America, has recently arrived in this city from Havana. Mme. Ferrier intends to reside in New York for the greater part of the season and will give two concerts in Chickering Hall next month, one of which will probably be for the benefit of the Russian refugees.

ABROAD.

—Edmond Membrée, the well-known French musical composer, is dead.

—Sir Jules Benedict, the eminent English composer, is in his seventy-eighth year.

—Mlle. Chassin, the pretty chanteuse of the Conservatory, has signed an engagement with M. Gravière.

—Bruschi-Chiatti, the eminent prima donna, has obtained a success at Brescia, in Verdi's "Don Carlos."

—Griswold & Belocca are expected to sing at the new Italian Theatre, at Nice, during the forthcoming season.

—Mme. Schroeder, the prima donna, greatly distinguished herself at the recent Liege Festival. She has a grand voice and style.

—Mme. Grizier-Montbazon has obtained at Spa, in the rôle of the *Bettina*, in the "Mascotte," a true success. She was recalled no less than six times.

—The Emperor of Germany has conferred the Order of the Crown (third division) upon Herr Chronéck, of the Meiningen Ducal Theatre.

—The bust of the celebrated baritone Lassalle, executed by the sculptor La Quesne, is soon to be placed in the museum of the Paris Opéra.

—Hortense Parent, a well-known Parisian teacher, is occupied in the formation of a "Preparatory School for the profession of the Piano," a work as novel as it is useful.

—An Italian mariner has been discovered at Valencia, Spain, who is said to be endowed with a marvelous tenor voice. Good judges predict for him a great future after a due course of study.

—M. Joncières has been at Bagnères-de-Bigorre, where he directed a festival composed of his works, and which had a great success. His *Symphonie Pittoresque* was encored. It is called "La Mer."

—Nieto, the composer, has just had represented at the Spanish Theatre, Barcelona, a new zarzuela, entitled "Amor y gloria." Nieto did not receive the praise he, no doubt, expected his work would gain him.

—M. Lujol, who obtained at the last concourse of the Conservatory the first prize of opéra comique, has been engaged to sing at the Renaissance Théâtre, Paris. The young tenor is said to have a good deal of talent.

—Signora Colonnese has made a very successful appearance in Berlin in Verdi's opera "Il Ballo in Maschera." She was enthusiastically applauded, as well as her fellow-artists—the tenor Vincentelli and the baritone Brogi.

—A charming young girl named Mathilde Coryn, pupil of the Paris Conservatory for piano and singing, and who gained two first medals, and who has studied singing under her cousin, Marie Heilbron (well known), has been engaged for four years at the Bouffes Théâtre. She recently sang at Nanterre in a fête prepared by Léon Biennu, charming all who had the pleasure of listening to her.

—It is announced that May Brammer has been accepted as a member of the Conservatorium at Leipzig, after an examination, in which she played the Andante in F from Haydn's Violin Sonata. This young lady is only ten years old; and there is only one instance of a student of such tender years being admitted, namely, that of Madame Schumann, who was received at the same age for the study of the pianoforte.

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Miss Anderson appeared at the Park Theatre, Brooklyn, on Monday evening, and during the week played selections from her repertoire.

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MUSIC AND THE DRAMA IN NEW YORK.

GLEANINGS OF THE WEEK.

MUSICAL.

FIFTH AVENUE THEATRE.

On Monday, the 18th, "La Jolie Parfumeuse" was produced to a large audience, who enjoyed the work very much. Mme. Théo assumed the rôle of *Rose Michon*, originally written for her. The mounting of the opera and its general performance was satisfactory. Two new debutantes, Mlle. Betty, as *Bavolet*, and Mlle. Morel, as *Clorinde*, made a good impression. Of course, Mme. Théo had to carry the piece, and was the centre of attraction. She was lively without being coarse, and certainly looked charming in her different costumes. She acted with piquancy, and yet recited her lines with that demure manner that gave them greater zest. She was encored in "A Toulouse à Toulousain" in the second act. She was successful in her singing of one of her famous chansonnets, "Pi-ouit," and had to repeat several verses, one after the other, as encores. Mlle. Betty's was a nice impersonation, and M. Grivel, as *Poirot*, achieved a good success, receiving an encore for his rendering of "Place au Grand Verroville." M. Duplan was, as usual, thoroughly amusing as *La Cocardière*. It was altogether a more enjoyable representation than "Mme. L'Archiduc."

BROOKLYN PARK THEATRE.

Strauss' opera, "The Merry War," was given on Monday evening, the 18th. It was given in Brooklyn for the first time. The chief rôles were personated by W. T. Carleton as *Umberto Spinola*, Gertrude Orine as *Artemisia*, Wm. F. Fitzgerald as *Marquis Fillippo*, and Dora Wiley as *Violetta*. The chorus was fair, but lacking in numbers, and consequently in power. The solo artists were all at home in their parts, and here and there were received with much applause. The stage setting called for praise as well as the costumes.

METROPOLITAN ALCAZAR.

The regular season opened on Monday evening, the 18th inst. It was quite well attended, and the musical menu offered was thoroughly enjoyed. The menu consisted of orchestral pieces, a number of ballads, and the regular ballet performance. The ballet was an excellent specimen of its kind. The Girard Family pleased in an amusing dance called the "Æsthetic Minuet." Mme. Martens and Miss Van Huyck sang several duets very well together, receiving much applause for their efforts. Altogether, the entertainment pleased all who attended.

DRAMATIC.

HAVERLY'S FOURTEENTH STREET THEATRE.

Minnie Palmer played all of last week in "My Sweetheart." This play has found favor, and it was accorded a hearty reception on this occasion.

GERMANIA THEATRE.

A new comedy, "Der Jourfix" ("The Reception Day"), by Hugo Bürger, was produced for the first time in America on September 18, at the Germania Theatre, before an audience of good size. It is a cleverly written, amusing piece, and was well received. Fräulein Becker, who made her first appearance on the German-American stage, is a pretty and delightfully natural *ingenue*, and Herr Mauthner, also a new comer, did excellent work. Of the rest of the cast, Fräulein Honnel and Herren Ernst, Merten, Meery and Jonas, were especially notable. There were calls at the end of each act, and for the principals in several cases.

UNION SQUARE THEATRE.

A large and appreciative audience greeted Joe Jefferson at the Union Square Theatre on Monday evening, September 18, in his impersonation of *Bob Acres*, in the "Rivals." Mr. Jefferson as *Acres* sinks himself a little more thoroughly in the part than ever, and thus increases general interest in the character. Such a rare combination of simplicity and affectation, sweetness and bravado, whimsicality and honesty, has hardly ever before been seen on our stage. Mrs. Drew renewed her old success as *Mrs. Malaprop*, Mr. Robinson was very good as *Sir Anthony*, Mr. Ringgold made a manly *Captain Absolute*, and Mr. Waverly made a laughing, pompous *Sir Lucius*. The remainder of the cast was about as good as could be. The performance went without a hitch, and there were not any long "waits." Four minutes was the time allotted by the programme to each wait, and the limit was never exceeded.

PARK THEATRE.

Miss Maggie Mitchell appeared in "Fanchon" on last Saturday evening at the Park Theatre. Owing to the stormy evening the audience was small, but it, nevertheless, appreciated the admirable efforts of Miss Mitchell. There were hearty rounds of applause all the evening, and the fair actress was repeatedly called before the curtain. The play was admirably given, and the whole cast was excellent.

BOOTH'S THEATRE.

"The Romany Rye," a melodrama in five acts and seven scenes, was presented on Monday evening, September 18, at Booth's Theatre before a large audience that received it with frequent and hearty applause. The stage effects exceeded anticipations, and the whole cast was excellent. Particular mention, however, may be made of John W. Norton, who made a manly and vigorous *Jack*; Henry A. Dixey, who was very amusing as *Knivett*, the cockney; F. T. Mackey, who showed force of character as *Joe Heckett*, and Frank Dean, who made quite a hit as the gypsy boy; Miss Cayvan as

Lura, Miss Steckman as *Gertie*, and Miss Wilkins as *Mother Skipton*, performed their parts well. The piece will probably have an extended run.

WINDSOR THEATRE.

The production of Sardou's exquisite comedy, "Divorçons," fairly filled the Windsor Theatre on Monday evening, September 18. The audience seemed to catch the spirit of the play at once, and testified their approbation in a most enthusiastic fashion. Alice Dunning Lingard was repeatedly called before the curtain. William Horace Lingard in his sketches met with the kindly reception of an old-time favorite. The performance throughout was creditable, and calculated to draw good houses during the week.

On Tuesday afternoon, September 19, Mr. Lingard and his wife, Alice Dunning Lingard, gave a three-act comedy entitled "The Tutor," and in the evening a version of "Pink Dominoes," followed by several of Mr. Lingard's well-known character sketches. "The Tutor" is an adaptation of the well-known French comedy, "Bebé," which was done here at the Park under the Anglicized title of "Baby." The company supporting the Lingards included Harry St. Maur, D. Davidson, Fred. Corbett, Alfred Warde, Byron Douglass, Misses Alma Stuart Stanley, Lillian Ashby, Jessie Butler, Elizabeth Andrews, Louisa Warde and Fanny Francis.

"Camille" was played on Friday evening, Mrs. Lingard appearing in the title rôle. The audience was the largest of the week. Mrs. Lingard has done some excellent work, but has not heretofore displayed such emotional powers as on this occasion. Her conception of the part was conventional, but in the tenderest and most passionate parts of the play she invested the character with a force and pathos that deserves mention, and she was successful in winning the sympathy and admiration of the house.

NOVELTY THEATRE, WILLIAMSBURG.

"Humpty Dumpty" was presented on September 18. The house was well filled, and the piece was accorded a hearty reception. "George H. Adams' Own Patomime Company" kept up an almost continuous outburst of laughter from beginning to end of the performance. The mechanism of the show was well worked.

HAVERLY'S BROOKLYN THEATRE.

Maffit & Bartholomew's Pantomime Company appeared at Haverly's Brooklyn Theatre on September 18. The large audience present applauded and laughed throughout the two hours of merriment created by the antics of Jocko, the Brazilian Ape, Albert Martinetti, and Julian Martinetti as Pipo. The acrobatic performances of the Schroede Brothers, and "Mazuline, the Night Owl," entitled "An Original Ravel Pantomime" with magic transformations, brought the evening's entertainment to a close.

Briefs and Semi-Briefs.

... Moore and Burgess Minstrels, of London, have arranged to make a tour of the United States.

... The new Casino will likely produce as an attraction a new opera by Genée entitled "Rosina."

... The final performances of "La Jolie Parfumeuse," with Mme. Théo as *Rose Michon*, took place on Saturday.

... Mme. Théo makes her final appearance in New York, for the present, at the Fifth Avenue Theatre this week.

... The Boston Ideal Company has taken possession of Tony Pastor's Theatre, and is now playing the opera of "Donna Juanita."

... Gilmore's Band has made an engagement for a series of concerts during the coming season under the management of Maze Edwards and Major Pond.

... Marie Geistinger makes her reappearance on the evening of October 2, at the Germania Theatre, in the rôle of *Vladimir*, in Suppe's "Fatinitza."

... The usual concert at the Alcazar occurred last Sunday evening. On Monday an operetta by Offenbach was produced for the first time in New York.

... "The Vicar of Bray" is likely to be placed on the stage of the Fifth Avenue Theatre in excellent style. Its success is confidently expected by its authors.

... Tuesday last was "opening day" at the Standard Theatre, when D'Oyley Carte produced the opera, "Les Manteaux Noirs," here for the first time.

... John Gourlay, a comedian who was formerly with the Salisbury Troubadours, began an engagement at the Alcazar on last Monday evening in a version of Offenbach's operetta, "Breaking the Spell."

... Lillian Russell introduced Solomon's song, "The Silver Line," from the comic opera, "Lord Bateman," last week in "Patience" at the Bijou Theatre. It was its first performance in America.

... Braham & Scanlan's Miniature Ideal Opera Company entered upon its third week at the Lyceum Theatre in "Patience" on last Monday evening. "Billee Taylor" will be given during this week.

... Signor Brignoli has been singing of late with excellent success, and, in addition to the Worcester Festival, where he is to sing in "Elijah" and other classical works, is announced to appear with the Max Strakosch Opera Company and the company organized by Max Bachert, of which Miss Kellogg,

Miss Dickerson, Mr. Gottschalk and Mr. Adamowski are members.

... Mme. Théo sang the rôle of *Serpolette* in "Les Cloches de Corneville" at the Fifth Avenue Theatre on Monday, Tuesday and Wednesday evenings. The balance of the week will be devoted to "La Mascotte," with Mme. Théo as *Bettina*.

... The "Boiled Eggs" polka is the latest musical novelty in Berlin. The composer, one Hardtberg, explains his somewhat peculiar title on the cover: "Put your eggs into boiling water, runs the legend—play 'Boiled Eggs' allegro moderato, take your eggs out of the saucepan, and they will be ready to serve!"

... Hague's Minstrels began an engagement at Haverly's Fourteenth Street Theatre on Monday last. The troupe has been reorganized in England since its late appearance here, and, in addition to the rendering of old English ballads, it will present several specialties which are more particularly adapted to American audiences than were those upon its programme last season.

... The Strakosch English Opera Company will be at the Grand Opera House, October 2, giving during the first week "The Bohemian Girl," "Lucia," "Fatinitza" and "Carmen." Zelda Seguin will be the principal contralto, with Misses Van Arnhem, Fritsch, Beecher and King as sopranos, Mr. Montegriffo and Mr. Perugini tenors, and George Sweet and E. Connell basses. A large chorus and orchestra are promised under the direction of De Novellis.

... Miss Hawk begins her concert tour at Boston on October 26, under the auspices of N. J. Haines, of New York, and Mr. Slayton, of Chicago. After leaving Boston she goes to Chicago and through the West to San Francisco, returning to New York in January. During her absence this summer she has been in Paris, Munich, Baden-Baden and London. In Munich she studied with Karl Grammen the leading rôle in "Thunelda," the new opera to be brought out next summer in St. Petersburg, with Miss Hawk, and in Baden-Baden she sang at the Royal Theatre, at the command of the Grand Duchess, in the "Daughter of the Regiment," "Faust," &c.

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THE announced subscription to Colonel Mapleson's forthcoming season of Italian opera at the Academy of Music proves that at least he has little to fear with regard to its financial success. Viewing the performances from a business standpoint, the Colonel may indifferently conclude to ignore their artistic side, and, per consequence, dose the public with "Lucia," "La Sonnambula," "Il Barbiere," and such stale and light works. But it would seem that an impresario should never forget the artistic part of a grand operatic season, least so when he has pretty good reason to believe that he will not be continually on the verge of bankruptcy. Indefinite reports have pointed to the probability of the production of Meyerbeer's "L'Etoile du Nord," and it is to be hoped that such reports will turn out to be true. "L'Etoile du Nord" is somewhat of a spectacular opera, and if well put on the stage would draw as did "L'Africaine" last season. "Le Prophète" would also be an attraction equal to "L'Africaine" or "L'Etoile du Nord," if fittingly produced. There is money in the performance of these and similar works.

A FIRM in Holland, Landré & Glinderman, has given its views on American wood-working machinery to a London correspondent of a music trade journal. The complaints brought against it are that it is lacking in strength and solidity, soon breaking down and wearing out, and that it is not adapted to the kinds of wood worked there. On this account English machines are said to be preferred, as being stronger. Such is the substance of the fault found by Landré & Glinderman with our wood-working machinery. It is to be doubted whether such opinion is reliable or at all representative. American wood-working machinery is made after the most approved models and by the best workmen, both foreign and native, and if occasionally an inferior machine should break down it does not follow that all of the machinery made here is of comparatively little value. Moreover, our wood-working machinery can be used on foreign woods.

THE opera season at the Academy is rapidly approaching, but as yet there have been no reliable announcements put forth regarding it, unless the exorbitant prices asked for the season's subscription be accepted as such. Indications so far go to show that light Italian opera will rule more than ever, for Patti is not at home in grand German operas, and she will be the chief attraction to the fashionable world. A journal published at Barcelona, *Notas Musicales y Literarias*, puts the question, Why there is no impresario capable of gathering together a troupe of excellent artists, who could study to perfection about a dozen of the latest but best works and make a grand artistic tour? It is thus apparent that an operatic troupe of very rare excellence is a *rara avis* in every country, the nearest approach to it having been the German troupe which performed Wagner's great music

dramas in London during the past season. Complaints are ineffective.

IT is not often that a musical critic has the moral courage to write his true convictions anent the works left to posterity by the past great composers. When this, however, is done, the one giving utterance to his thoughts should be treated with respect and not summarily condemned. An English writer recently published some remarks about Beethoven's "Mass in D," which deserve consideration because of their very boldness. He asserted that the trombones are used to such an extent that one feels that the walls of Jerusalem would certainly have fallen down under such resonant blasts—that the high choral writing, with its almost insuperable difficulties, can never be rendered without offensive screeching; that, taken as a whole, the mass cannot be said to breathe that religious fervor which should have been the only incitement to such a task, and that it has more the ring of a self-imposed task. With all of this adverse criticism, many good musicians will fully agree. The mass is a labored production.

THE public cannot be too often and seriously cautioned against buying a piano advertised in the daily papers at a very low figure. Such instruments can only be "bogus" and of an inferior kind, even of their class. The materials are poor and hastily put together, and thus the instrument becomes positively useless in a surprisingly short time. Pianos of this description are unblushingly put forth as productions of well-known manufacturers. English trade journals have recently had occasion to take the matter up, and one prominent firm has asked that information should be sent it, to be used to convict parties who thus defraud the unsuspecting public. Advertisements of this character are numerous, and invariably state that the private party advertising is in immediate need of money, and, therefore, is willing to accept half the piano's cost, or almost any offer, if bought at once. Further, the instrument is generally referred to as new two or three months ago, &c. Victims of such frauds have been, and are, very numerous.

MINOR TOPICS.

In the article published in last week's issue of THE COURIER on "Difficulties of the Sheet Music Trade," an error occurred. The sentence reading, "This discount should be 50 per cent. plus 25 per cent., with a limit of an additional 20 per cent. for orders of five or more copies of one and the same piece," should read, "with a limit of an additional 10 per cent. for orders of five, &c." The importance of the correction now made will be at once perceived, although the error was probably noticed by experts on its first reading.

THOSE who attend orchestral concerts are very generally a different class of people to those who love to listen to ballads or comic opera representations. The various audiences are, therefore, quite an interesting study to one who has an inquiring mind. New orchestral works bring out professional musicians rather than the general public, while symphonies by Haydn and Mozart appeal to old fogies who swear only by them. Ballad concerts are enjoyed by all, because if the music is now and then uninteresting the words can be appreciated, especially if they are of a sentimental turn and the vocalist a good-looking specimen of the fair sex. Thus an adept in audience-guessing could tell the character of the programme without looking at it after he had carefully examined those present as listeners. Of course, this would suppose a residence in one place for many years, and a constant attendance upon musical entertainments of all kinds.

INSTRUMENTAL music has a special sphere of its own. It naturally widely differs from vocal music, which is confined to a certain compass and a limited execution. Wagner has said that "it is the nature of instrumental music in its highest form to express in sounds what is inexpressible in words." This is undoubtedly true in one sense, but not in another. Instrumental music, *per se*, can only express general emotions, for when various degrees of the same emotion are attempted to be portrayed, or anything special is desired to be imitated, descriptive words have to be resorted to, as one and the same passage may be imagined to depict several similar things. One or two sentences can convey more definitely to the senses certain ideas and feelings than pages of music without words. Instrumental music is great in expressing indefinite emotions, or as Wagner has it "in expressing what is inexpressible in words." Such music is widely general, and needs no appended description to tell us what every passage means.

It has been said, "To be a composer of great strength, great humility is very necessary." If this proposition is accepted in the abstract, numerous exceptions may be quoted to prove it as a rule. No vainer man ever lived than Spontini, yet in a certain sense of the term he is a great composer. Wagner's genius goes unquestioned except by a small minority of con-

servative and prejudiced musicians, but no one will pretend to claim for him great humility. Nevertheless, it is very certain that the quality of humility generally accompanies great powers, from the fact that because much is known the extent of what is unknown is intuitively perceived, and this naturally keeps back all attempt at self-glorification. The poor musician and ridiculous critic is positive of everything; he thus openly exhibits his fundamental organization, while not perceiving the sorry spectacle he presents to those who are not incased in an impenetrable shell of self-conceit.

Kingston Notes.

[CORRESPONDENCE OF THE COURIER.]

KINGSTON, N. Y., September 25, 1882.

THE sale of musical instruments has been remarkably dull during the summer months, and few transactions have occurred except in the matter of renting, which, for a time during the opening of the Catskill boarding season became somewhat brisk. This is now closed for the year, however. The fall trade has opened with few sales thus far, but as usual in this fluctuating business, the future is promising. Customers are examining instruments in stock and canvassing for prices. They are usually not quite ready to buy. It is more and more apparent here that regard for positive merit in an instrument is a secondary consideration among most buyers. Neither is the reputation of manufacturers of so much account with them. This is extolled and maligned by rival agents daily, until their ears become sick of the conflicting stories. What interests the majority of buyers most is the figures at which the instruments are offered, and the terms of payment given. He who can whittle down the former to the lowest notch, and extend the latter the longest, usually makes the sale.

The place continues to be overrun with unscrupulous traveling agents, who canvass from door to door, hound the steps of intending buyers, set in their instruments on trial wherever consent can be obtained, and make any sort of representation or misrepresentation in order to consummate the sale. So great has this nuisance become here that parties often go quietly to New York, before their wants are suspected, and purchase of the manufacturers there, even though at times at a higher figure than they could have obtained here, simply to rid themselves of the annoyance of these traveling bums. And many of these men are sent out by reputable dealers in other cities. Thus it is that regular local dealers who must tell the truth about their instruments and keep their promises faithfully are robbed of patronage rightfully belonging to them, and the manufacturers whom they advertise and represent are defrauded with them. Then, too, there is an injustice which some manufacturers, in their greedy desire for sales, are beginning to lend themselves to. While having agents to whom they have given territorial control, and who are working in their interest, relying on their promised protection in regard to prices, spending their time and money in the introduction of their goods, they will, in some instances, sell to a private customer at a lower price than can be afforded by the dealer from whose locality the customer comes. There are such manufacturers, I say, and such cases do occur. But they are marked by dealers, and should be made to suffer. Their margin of profit, in any case, is sufficiently large to place them beyond the need of any such dishonesty.

The season of amusements here has opened somewhat auspiciously, and there is promise of considerable life in the next few weeks at least. The most notable affair, so far, was the appearance of Mary Anderson at the opening of Sampson Opera House down town on Thursday night. This talented young tragédienne on that occasion impersonated *Parthenia* in Maria Level's romantic drama of "Ingomar." She was well supported by J. B. Studley in the title rôle, and by a fair dramatic company. Her personation of the beautiful and courageous Greek maiden under all the trying circumstances with which the author has seen fit to surround this interesting character, was charmingly real and powerful. It is regarded as the best acting that ever took place here, and the play was greeted with much enthusiasm.

The Opera House has been greatly improved since last season, and when the stage-machinery gets working more smoothly than it did for Miss Anderson, it is likely to become a popular and desirable hall. Fred. Marsden's melodrama, "Called to Account," will be presented here by Alexander Cauffman and a talented company on Tuesday night. John A. Stevens is to appear in "Unknown" October 17.

The season at Music Hall up town began some weeks ago, and many desirable entertainments are announced. Last week was fully taken up with Professor Bartholemew's educated horses. He gave six evening performances and two matinées, all of which were well attended. The amount of intelligence and training evinced in the performance of these beautiful horses is truly wonderful.

Charlotte Thompson is to appear at this hall on Monday night in "Miss Multon." She will be supported by C. G. Craig and a suitable dramatic company. She has been secured by Wiltwyck Hose Company No. 1, and the proceeds will be for their benefit. The Holman English Opera Company is also announced to appear here soon, and W. H. Freer, the popular and enterprising young manager of Music Hall, has arranged for a succession of five entertainments in the ensuing few weeks. Pearl Eytinge is announced for this hall in November, to appear in "Brentwood."

The "Big Four Minstrel Troupe" is announced for next

week at Sampson Opera House. Nathan & Co.'s Consolidated Railroad Circus exhibited here to immense audiences early in the month.

In the art of music this place is dying, and has been in the throes of dissolution for years past. If the end would ever come every true lover of the noble art would throw up his hat in exultation and make a new effort to begin all over again. But this agonizing suspense is torture almost beyond endurance.

JONES.

Notes and Actions.

...John D. Sage, Selma, Ala., wants a low-priced organ.

...J. K. Page & Co. are selling a large number of pianos.

...Theo. J. Miller, Dixon, Ill., sells largely the Weber pianos.

...F. W. Farwell, Sioux City, Dakota, will shortly visit this city.

...C. F. T. Locke, Camden, N. Y., sells the New England organ.

...Chickering & Sons turned out eighty pianos the week before last.

...L. R. Green, Adams' Centre, N. Y., sells six-octave organs largely.

...Daniel Van de Water says the Adirondacks is the place to spend a vacation.

...Wm. Caulfield, Canaan Valley, Conn., handles largely the Standard organs.

...J. H. Hickok, Poughkeepsie, N. Y., has the agency for Hallett & Davis pianos.

...Purdy and Huntington Company, 44 Beaver street, are large exporters of organs.

...Marston & Mitchell, Waterville, Me., make a specialty of small musical goods.

...M. J. Dewey, Oneida, N. Y., has six branch stores, in which he owns all the stock.

...F. H. Chandler, 172 Montagu street, Brooklyn, sells the Chickering piano exclusively.

...Guild, Church & Co., Boston, report the demand for instruments far ahead of the supply.

...A. P. Griffith, Smyrna, Del., says that his piano trade has almost doubled in the last year.

...The assignee of C. F. Dielman & Co. is paying to the creditors forty-five cents on the dollar.

...M. J. D. Hutchins & Son, Springfield, Mass., have opened a branch store at Holyoke, Mass.

...W. H. Prescott, Lincoln, Neb., left for home on Tuesday evening, via the Pennsylvania Railroad.

...Eaton & Riley, music dealers, Brunswick, Me., have dissolved partnership. Mr. Riley continues.

...It is said that G. O. Robinson & Co., Augusta, Ga., are backed by Ludden & Bates, Savannah, Ga.

...B. F. Frizell, West Waterville, Me., does a large organ business, sells sewing machines, and keeps a hotel.

...N. W. Hine, New Haven, Conn., has a branch store at Birmingham. He makes the Palace organ his leader.

...A. H. Hammond says that the south side of Fourteenth street is the place to sell organs, pianos and orguinettes.

...Vinton Brothers, general agents for the Morgan polish, say that there is a large demand for it all over the country.

...Brown Brothers, Union, Me., manufacturers of extension tables, have opened a wareroom for the sale of organs.

...Whitmore & Smith, dealers in music and jewelry, Falls City, Neb., have dissolved partnership. H. C. Smith continues.

...J. H. Jenne, Lockport, N. Y., has the finest display of organs in that city. He sells the Sterling, Estey, Bridgeport, and Peloubet.

...B. B. Bennett, Dover, Del., who has been selling sewing machines for a number of years, has taken the agency of the Burdette organ.

...E. B. Howe, dealer in drugs and pianos, Spencer, Ind., has admitted to partnership James A. Layman, under the style of Howe & Layman.

...John M. Hale, Belfre, Ohio, says that his organ trade has increased three-fold this summer. Mr. Hale has almost recovered his health again.

...The New England Piano Company is fitting up a new factory at South End, Boston. A lot of new and improved machinery is being prepared for it.

...R. W. Blake, general manager of the Sterling Organ Company, has returned to his post, improved in health and ready to meet his business friends again.

...The Mechanical OrguINETTE Company is receiving orders from places where it did not expect any this season. The firm's fall trade is said to be very promising.

...P. J. Healy, of Lyon & Healy, Chicago, was married on Wednesday in that city, and sailed from here on Saturday per steamship Germanic on a bridal trip to Europe.

...H. J. Howe, Dunkirk, N. Y., exhibited last week at the Chautauqua County Fair samples of Sohmer & Co.'s pianos, which were highly praised by all who examined them. G. Reichmann, business correspondent of the firm, visited the

fair and says that he was surprised at the popularity of the instruments.

...It is evident to a careful observer that there are some manufacturers who are making little or no progress in advancing themselves toward the front rank of the special industry they are engaged in, while others are apparently making a retrograde movement. There are, however, a large number that are surmounting every obstacle in their progress to the pinnacle of fame. Among these are to be found men who avail themselves of every opportunity that arises to further their interests. They try in every manner and form to increase the popularity of their instruments and to enhance their value. It is noticeable that some of them make improvements almost every week, no matter how small they may be. They also take an interest in having their goods well known to the public, which they generally invite to inspect and examine. It is no wonder that such manufacturers meet with success, and that their instruments should fast be gaining in popularity. This is as it ought to be, for men who use their endeavors to give the best value possible to their patrons, and who expend time and money in placing their products before the public, deserve a healthy and legitimate trade. As there are several firms in this class, special mention of any would be out of place. However, the contrast between those live houses and the unprogressive ones is so marked that the latter are advised to bestir themselves to action, and to follow the example of those who are fast drifting into fame and fortune.

...“Look before you leap” is a proverb that is always applicable to workmen who are contemplating a strike, and if these wise words were acted upon a great deal of the suffering endured by the hard-handed sons of toil would no doubt be avoided. However, in nine cases out of ten workmen about to inaugurate a strike take no notice of the proverb, give no reflection to the future, but act like a rash general who forms an idea and, without dwelling on the consequences of defeat, makes a dash and chances the results. Nothing has entailed more misery on the men who live by daily toil as such fallacious methods of bettering their condition as the recent strikes in this city corroborate. When, however, men act with prudence and make calculations as to their success or defeat, it is a different thing, and they deserve credit when they formulate their ideas with coolness and good judgment. Perhaps one of the best applications made of the proverb for some time by a body of workmen was the action of J. & C. Fischer's men last week. It appears that a short time ago this firm made an improvement in some of its piano cases, which required additional labor from the men, who were compensated according to the firm's judgment as to what was right. Some of the men were satisfied, but others were not, and it was concluded to hold a meeting to discuss the affair. It came off last week, and after able arguments on both sides the meeting finally decided that the advance given by the firm was satisfactory.

...The notice in last week's COURIER in reference to the change of taste in the public from uprights to squares, seems not to be concurred in by many of the piano manufacturers in this city, who assert that it is inconsistent with the state of trade as far as they themselves are concerned, and that as they do not experience the change they come to the conclusion that if others do, it is only ephemeral. Some express themselves as being indignant over the matter, and assert that those manufacturers who have secured large orders for squares cannot make a good upright, and that they have been decrying the latter for that reason. There may be some truth in this assertion, but before passing an opinion, THE COURIER will first make a thorough investigation. A few manufacturers, who are reckoned as being among the best posted in the trade, intimate that there is a tendency toward the square, but they regarded it as only temporary, and that the preference will continue alternating for some years. This is a sensible view of it, and if it is the correct one, none of the parties who make a specialty of either squares or uprights need be discouraged.

...The Behning piano is everywhere becoming very popular. The following communication to the firm from the Mayor of Waterbury, Conn., speaks for itself: “It is but justice to your house that I should say to you, that the Behning grand upright piano recently purchased by me from your general agent, S. T. Pomeroy, continues to meet my most sanguine expectations. You know that I selected it only after as careful a test of those of other makers as I could give to them. Your grand pianos are certainly equal to the best, and your prices more reasonable than others charge for instruments of the same grade. In tone they have a mellow richness, and there is a certain—let me call it elasticity in their sound, which to the ear is delightful. So long as you manufacture pianos as perfect as the one I obtained from you, success will be yours, because richly deserved. Very truly yours, Greene Kendrick.”

...Some of the young piano firms in this city are making wonderful strides in establishing their business. Almost every week they are forming new agencies, and are making it a special study to secure the most popular music houses for the purpose. They are also offering excellent instruments, a fact which in itself will be sure to bring success. Prominent in this respect is F. Connor, who is building up a splendid trade, and whose pianos are everywhere well received.

...The American Pianoforte Action Company, 343 West Thirty-seventh street, will have to largely increase its facilities

owing to a large contract which it secured last week. It is contemplating to rent another factory, besides building an extension to the present one.

...Vose & Sons, Boston, have rented the Grover & Baker sewing-machine building in Washington street, in that city, which they intend to fit up as an additional factory.

...Root & Sons' Music Company, 200 Wabashavenue, Chicago, has given up the Peloubet organ and replaced it by the Sterling. Their new warerooms are said to be the finest in this country.

...It is rumored that W. W. Kimball, Chicago, Ill., will shortly open a branch house in this city, and that F. Kenyon Jones, Albert Weber's popular salesman, has been offered the management.

...A. M. Benham, of San Francisco, Cal., after making an immense trade for Sherman, Hyde & Co. on the Pacific slope, has, since his retirement from that house, established a handsome business for himself.

...B. N. Smith has his drying rooms and all of his storage capacity full of the most approved lumber, suitable to the manufacture of legs and cases. He has secured enough to last all winter, no matter how great the demand.

...Sohmer & Co. have received the only prizes given for uprights and squares at the Dominion Exhibition, held at Montreal last week. Last year they received the first prize for baby grands at a similar exhibition held at the same place.

...H. B. Fischer, of J. & C. Fischer, who has been canvassing in the Western States since September 1, is now in California. He will remain on the road until about December 1. In the meantime, his brother, A. H. Fischer, has been doing business in the Eastern States, Canada, and British America.

...James H. Shaw, superintendent of B. N. Smith's factory, returned last week from his tour to the Eastern States. During his absence Mr. Shaw visited most of the piano and organ factories in Massachusetts and Maine, as well as several prominent summer resorts, and had a good time generally. He looks well, and seems to be benefited by his trip.

...Hardman, Dowling & Peck are working hard fitting up their new factory. They are keeping a great number of their men so that they can have them to begin work the moment the factory is ready. The present building is leased with the privilege of buying at any time the firm chooses during the term of the lease. A new story is to be put on, and an addition is to be built right away.

...Behr Brothers & Co.'s business is increasing so fast that they will have to largely increase their facilities. Last week was the busiest they have had since they began to manufacture pianos. During the present month they shipped seventy-five instruments against five in the same month of last year. The firm is constantly receiving letters containing encomiums on its instruments.

...Among the visiting members of the trade to the city during the week were: Wm. Barnes, Utica, N. Y.; P. J. Healy, of Lyon & Healy, Chicago; Mr. Dutton, of Dutton & Son, Philadelphia; John F. Halbach, Lehigh, Pa.; H. C. Clarke, of Clarke & Co., Vicksburg, Miss.; Chas. Austin, Lowell, Mass.; F. Knott, Buffalo, N. Y.; W. H. Prescott, Lincoln, Neb.; Thomas Scanlon, of the New England Piano Company.

...C. Kurtzman, Buffalo, writes that he has never had as fine a trade as now. In fact, he was driven all summer, and is now seventeen uprights and thirteen squares behind orders, and is employing very near twice as many hands in his factory as he did three years ago. C. Stroman, the superintendent, is now traveling through the West, to be gone several weeks. Louis S. Kurtzman is in charge of the establishment during Mr. Stroman's absence.

...The numbers of the striking pianoforte makers of Steinway & Sons were augmented by others of their fellows on Wednesday of last week. Early in the morning the men communicated with the firm desiring to know if there was any concession, and upon getting an unsatisfactory answer the men called a meeting in Fernandez Hall, corner 55th street and Third avenue. There it was determined to maintain their position until favorable terms were granted, and also the following resolution was passed: “That those remaining at work shall, when the proper time arrives, be treated in accordance with the position they have assumed. In the evening the business manager of the firm, C. F. Tretbar said that the management had resolved upon its course and had cabled for the concurrence of William and Theodore Steinway, who are in Europe. He read a copy of a second letter just dispatched to the strikers, which stated that A. Sommer, the superintendent, on account of whom the strike is made, had acted in everything he had done by the direct orders of the firm, and that therefore he would not be discharged. Mr. Tretbar added that the men's own interests had been consulted in transferring them from one kind of work to another. When the demand, for instance, for square pianos fell, the workmen making squares would be transferred to “uprights.” Possibly they might not be so expert at the latter and not earn at first as much money, but then it was much better than discharging until the demand for squares again arose. Mr. Sommer had been for seven or eight years in their service and never acted but under orders. The reporter was shown the rules, which Mr. Tretbar said had prevailed for years, and no new ones had been made. The firm has plenty of stock on

hand, and as yet has made no demand for new hands, preferring the old ones if they will return. At the time the COURIER goes to press there is no change in either the attitude of the men or of the firm.

....Shorter College, at Rome, Ga., will soon have an \$1,800 dollar organ.

....Hamilton Gordon says that he believes in strictly attending to business.

....It is reported that N. J. Haines, Jr. will shortly take the management of a prominent theatre in this city.

....J. B. Hale has purchased the Putnam Field place located in Greenfield and Deerfield, Mass., for \$4,700.

....Thomas Scanlon, of the New England Piano Company, was a visitor to this city last week. It is reported that he left the New England Organ Company with \$75,000.

....E. H. McEwen (manager of the New York office and warehouses), of the Sterling Organ Company, proposes to give a handsome "spread" to the Press on December 4, the anniversary of the firm's opening at 9 West Fourteenth street.

....N. L. Gebhart, the efficient manager of the wholesale music department of Ludden & Bates, Savannah, Ga., has returned to his home in Kansas City. He contemplates starting a musical merchandise house there, and has the best wishes of his late employers and the trade generally.

....Ground was broken in Dayton, Rockingham County, Va., recently for the erection of a building, 40x60, which will be used as an organ factory. The company, which has recently been organized in that place with a capital of \$10,000 for the manufacture of organs, will be known as the Lutz & Kieffer Organ Company.

....It is said that a novel application of electricity to the piano has been made. The instrument is provided with two sets of hammers, the upper or electrical series being brought into action by pressing certain keys. An organ-like effect is produced by the electrical hammers, which continue striking the wires rapidly so long as pressure on the corresponding keys is given.

....A fine new organ is to be placed in the Memorial Episcopal Church, erected in Savannah, in memory of General Robert E. Lee. The instrument, costing about \$2,800, was purchased for the church by N. Bowditch Clapp, who resided in Richmond for some years, but who has now located in Boston. Mrs. Withers, daughter of the late Commodore Maury, has been largely instrumental in obtaining the organ.

....A COURIER reporter yesterday called at the warehouses of T. Leeds Waters, in East 14th street, where he found Mr. Waters opening his mail. "How is business?" asked the reporter. "Oh, excellent! especially my wholesale trade. There," continued he, exhibiting several letters, "are orders just received, and I have a large number besides waiting. Cannot get goods fast enough to fill them."

Sock and Buskin.

....Fannie Morant is shortly to rejoin Mr. Daly's company.

...."The Romany Rye" is in rehearsal at the Boston Museum.

....Minnie Palmer is this week playing "My Sweetheart" at the Windsor Theatre.

....Ada Cavendish is to play a star engagement in England in Gunter's "The Soul of an Actress."

...."Mankind," with its handsome scenery and admirable company, is still running at Daly's Theatre.

....The Harrisons—Louis and Alice—are at Niblo's Garden this week, in Leonard Grover's "Viva; or, a Sister's Sacrifice."

....The patrons of Haverly's Brooklyn Theatre are this week being offered "Michael Strogoff" by the Kiralfy Brothers Company.

....The Harrisons, with their new play of "Viva; or, a Sister's Sacrifice," will play their Philadelphia engagement at Haverly's Theatre.

....The managers of the Walnut-Street Theatre, Philadelphia, have a Shakespearean play in hand, to be presented in spectacular form.

...."The Romany Rye" seems to have caught the town," and Booth's Theatre has been crowded nightly since the play was put on the stage.

...."The World" will be taken off the boards at the Grand Opera House on Saturday evening, and will be replaced by Strakosch Grand English Opera Company on Monday evening, October 2.

....G. C. Howard, who as *Topsy* is not wholly unknown to this generation of theatre-goers, in that ancient and highly moral drama, "Uncle Tom's Cabin," is this week at the Novelty Theatre, Brooklyn.

....Mr. Daly will present "The Squire" on Monday next, and is preparing it with that generosity and taste which have always characterized his management. It will be carefully cast from his excellent company.

....At the Academy of Music, Kalamazoo, Mich., Ben. A. Bush, manager, September 10, M. B. Curtis in "Samuel of Posen" to a good house. September 21, Madison Square Theatre Company in "Esmeralda" to a crowded house. September 25, Bertha Welby, "One Woman's Life," Kalamazoo Opera House, F. H. Chase, manager and proprietor. September 19, Niles and Evans, the "Meteors," to a fair house.

September 20, Tony Denier's "Humpty Dumpty" to a good house. September 27, Benj. Maginley in "A Square Man."

....An exchange states that John T. Raymond will not produce "For Congress" during his Boston engagement, as the play "read well, but during its late production in the South did not prove a hit on the stage."

....Monday evening the Mount Morris Theatre, Harlem, was opened to the public with J. W. Collier's "Lights o' London" Company, with the same scenery, effects and mechanical devices used at the Union Square Theatre.

....This is Maggie Mitchell's last week at Abbey's Park Theatre. She has been appearing as *Fanchon* since Saturday evening. On next Monday John T. Raymond will impersonate *Fresh, the American*, at this cozy theatre.

...."The Irish-American" was given to a fair-sized audience at the Academy of Music, Fort Wayne, Ind., last week. THE COURIER correspondent says: "The piece has the elements of success when given by a good company."

....Madison Square Theatre Company played at Lynchburg, Va., on September 18 to a crowded house in "Hazel Kirke." J. W. McClennon as *Dunston Kirke*. On September 19 "Esmeralda" was given to a large and highly pleased audience.

....John Dillon played in "States Attorney," supported by Waltus Dramatic Company at Lincoln, Neb., September 18, to a large and appreciative audience. On September 22 and 23, Andrews and Stockwell Pantomime Company; September 26, Sol Smith Russell in "Edgewood Folks."

...."Parvenu," a comedy of modern life, by G. W. Godfrey, will be placed on the boards at Wallack's on Saturday evening, September 30. This play has had an immense success in London, and will be presented with a splendid cast and with entirely new and elaborate scenery and appointments.

....Bronson Howard's forthcoming play at the Madison Square Theatre, "Young Mrs. Winthrop," has been granted a license in England by the Lord Chamberlain, and the play was performed at a London theatre on Thursday night for the purpose of complying with the English copyright law.

....Birch, Hamilton & Backus announce that, "owing to the yells of hilarity" with which "De Lights o' New York" has been received, and in compliance with earnest requests from friends of disappointed candidates at the late conventions, who desire to visit the San Francisco's Hall and learn again how to laugh, the bill will not be changed for the present.

....The bill at the Worcester, Mass., Theatre last week was as follows: September 18, Kate Claxton Company in "Two Orphans." September 19, Rentz-Santley Company. September 20, Levitt's Minstrels, a fine entertainment to a large house. September 22, J. J. Dowling in "Nobody's Claim." September 23, Strakosch English Opera Company in "Bohemian Girl," to an immense house.

....F. S. Chanfrau has been playing "Kit" in Boston with much success, where he celebrated what old theatre-goers declare his fifty-ninth successive year in this rôle. The statement cannot be verified, as most men who saw the first night of "Kit" have been gathered to their respective parents, but it is said that in certain old libraries in this city there are files of newspapers in which the "first night" may possibly have been mentioned.

New Music.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Richard Berry, New-Berne, N. C.

Jubilate Deo Richard Berry.

The most that can be said of this piece is that it is an ambitious attempt. The piece is crude in construction as well as in harmonization and invention, while typographical mistakes have also been left uncorrected. It is in fact the commonplace work of an amateur, and is in no way effective. The title-page is odd enough to attract attention.

John Cooper, San Francisco, Cal.

A New Method for Teaching the Major and Minor Scales of the Piano and Organ, by John Cooper.

The basis of this so-called new method of teaching the major and minor scales is the "chart-system." After an introduction which treats of the rudiments of music, a series of forty diagrams is given, each one displaying the author's idea in a reasonably clear manner. The plan proposed has merit as even a casual examination will prove, but the question to be determined is whether those who have the talent to learn music at all will not be able to acquire the necessary knowledge by the usual method as easily as by the method proposed by Mr. Cooper? Nevertheless, Mr. Cooper's book is well worthy inspection by all music teachers.

Ed. Schubert & Co., New York City.

Impromptu Caprice (piano) Ferdinand Dulcken.

A capably written work which well displays the composer's talent and knowledge. It may be voted a trifle monotonous by some, but, altogether, the interest at first awakened is well kept up to the end. It is rather difficult to execute satisfactorily, in order that the melody may be distinctly heard and followed. Key, G flat.

Organ Notes.

[Correspondence from organists for this department will be acceptable; brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

....The organ recitals at the Bow and Bromley Institute, London, recommended for the present season, on Saturday evening, the 23d. Dr. J. F. Bridge, organist of Westminster Abbey, presided at the instrument. The recitals at the above Institute have done much good toward making the music of the organ known, and the instrument itself in a measure popular.

....W. T. Best has commenced his recitals again, in St. George's Hall, Liverpool, to the evident enjoyment of a goodly number of music-lovers. A number of novelties are always included in his programmes. The following are some of the pieces recently performed: Scherzo in A minor, Best; Military March, Schulz; Air with variations and Fugue, Dudeney; Andante Cantabile, Guiraud; Grand Chœur Dialogue, Gigout; Overture ("Margherita"), Rosa; Romanesca, Italian Dance of the sixteenth century, anciently accompanied by singing; Marcia Eroica and Finale, Best; Romanza, "Quando a te lieta," Gounod; Marche Arménienne, Ketterer; Finale (Second Symphony), Widor.

....The *Revue du Monde et Musical Dramatique* says: We find in a foreign journal the following note: "The Cathedral of Riga will soon have a new organ that will be the largest in the world. It will contain 120 registers, while the largest known instrument so far, that near New York, has but 115." This last assertion is inexact; the Saint Sulpice organ built by Cavallé-Coll, some twenty years ago, is larger than the great organ near New York. It has 118 registers, five manuals and a pedal keyboard, twenty combination pedals, 6,708 pipes. The organ of Riga, even if it be larger than this, will not be so vast as the organ in the Trocadéro, which is itself larger than the Saint-Sulpice instrument. But the original side of the Riga organ consists in its being able to be played in two separate places—the upper gallery, where the bellows will be blown by a gas motor, and the lower gallery, where the bellows can be blown by hand. Two organists can thus play at the same time—one the solos, the other the *ensembles*.

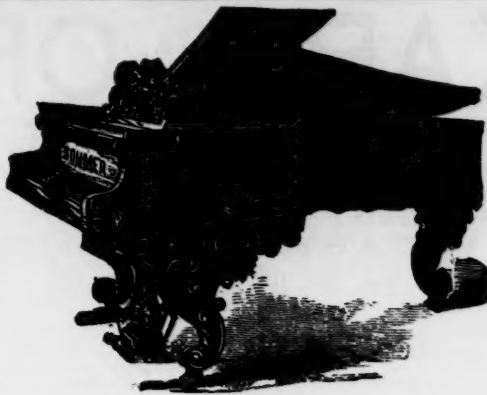
....At the National Concourse of musical instruments that takes place in Arezzo, an organ with two key-boards is being exhibited, built at Toligno by Zeno Fedeli. Italy is thus waking up in the matter of organs. There is no doubt that Italy is behind-hand in the manufacture of pipe-organs of modern construction. An Italian organist, who had only been accustomed to play on the general organ as met with in Italy, would be almost lost when first seated down to a fine specimen of an English or American organ. It would take him some weeks before he would be able to do himself or the instrument justice, granting that his execution was of a superior order. Now, however, Italy is showing signs of a new and broader musical life, both in her compositions and musical instruments. Among the latter, the pipe-organ needs to be improved, and it will be, to a very great extent, after once the ice is broken.

....Looking to the preponderance of bad organs in churches, what are the steps necessary to procure a good instrument? They may be briefly stated to be as follows. Select only builders of good repute; and then having fixed the amount to be expended upon the instrument, ask for the specification of an instrument suited to the requirements of the congregation at the price named. Never send round a fixed specification to be tendered upon. When it is remembered that the names given to organ stops are to a great extent arbitrary, and no true indication of their tone color, as each builder has his own specialty of tone voicing, an organ constructed to a fixed specification by any two builders will really represent two very different instruments, perfectly dissimilar in character; and that which might represent a pleasing combination of tone in the one instrument might be the reverse in the other, though produced by stops of exactly the same name. If the builder of the instrument is left to his own judgment, he will generally produce a much more perfect organ than when working to a fixed specification. It was only the other day that a specification for a new organ was sent round to three of the leading London builders, and returned with thanks by two out of the three as not being drawn up in such a manner as could reflect any credit upon their work, or give satisfaction to the congregation finding the funds. Again, the builder of the instrument should always complete the contract from beginning to end, and no divided responsibility should be incurred, as is now so often adopted where the organ forms one tender and the case-work another, and the wind arrangements a third. In a recent instrument this divided responsibility was carried out, and the organ proper was so maltreated by the sub-contractors that the builders hesitated to affix their name to the instrument which could reflect little credit to them in after years by the indifferent workmanship of the minor contracts entered into to complete the instrument after it had left their hands. —*Mus. Standard*.

Another change has been made at the Alcazar. On Monday evening Offenbach's operetta, "Breaking the Spell" was performed, with Fanny Wentworth in the leading rôle, in addition to the specialty acts now given.

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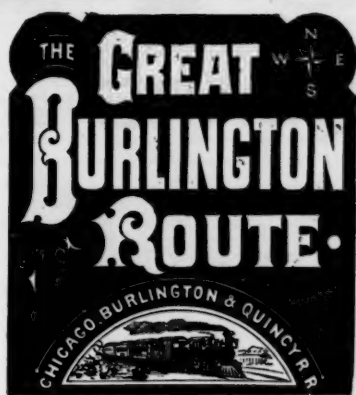
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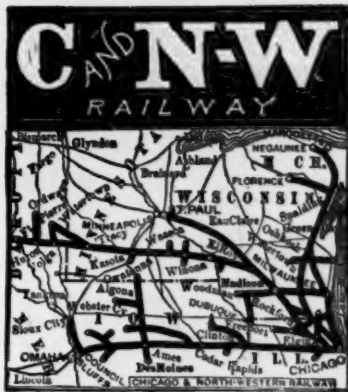
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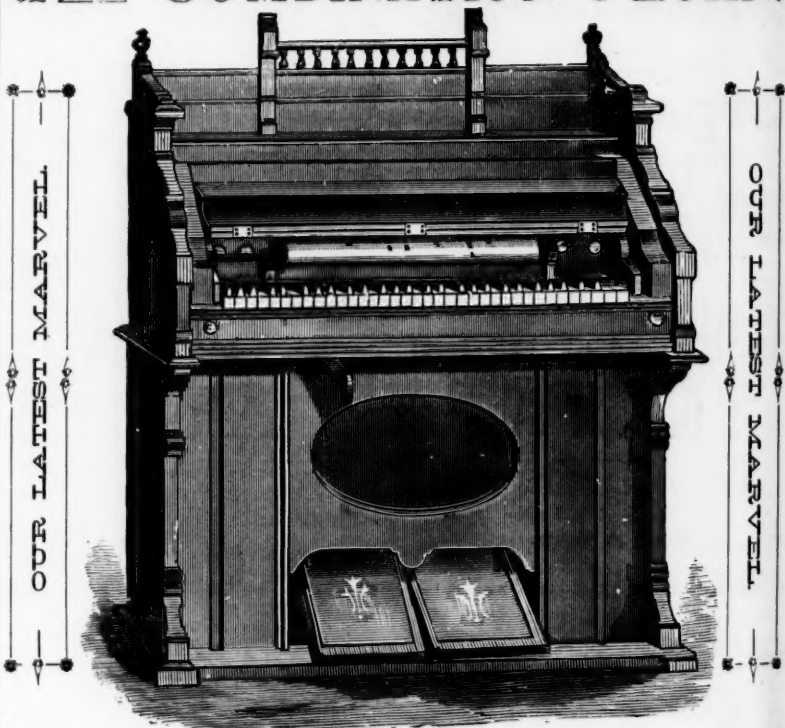
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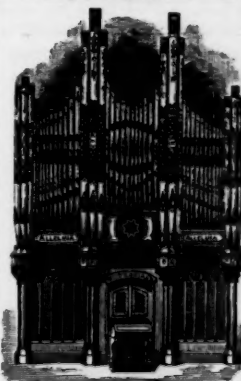
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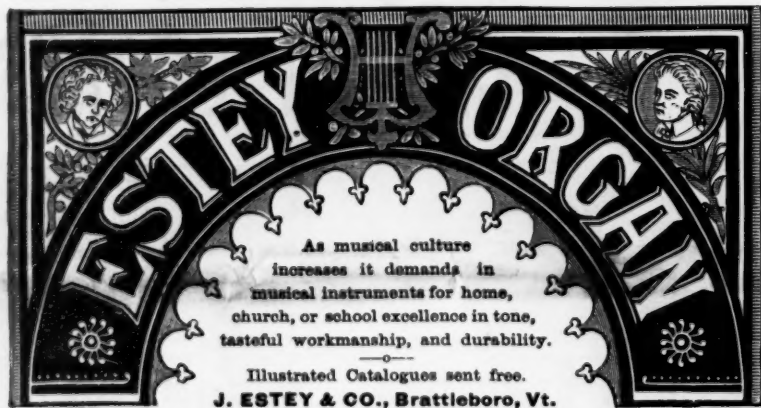
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